# 2011–2012 | Annual Report

McMichael
CANADIAN ART COLLECTION D'ART CANADIEN

2011–2012 | Annual Report

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McMichael
CANADIAN ART COLLECTION D'ART CANADIEN

Front cover:
Nadeem Bhuiyan, 2011, The McMichael Tree, virtual design for the interactive cell-phone installation The SEED Collective, a part of The McMichael Tree Project.

# McMichael Vision

To be recognized as an extraordinary place to visit and explore Canadian culture and identity, and the connections between art and nature

Extraordinary place to visit
A physical and virtual gathering place that provides an engaging and continually changing experience to targeted audiences and communities driving new and repeat visits

Explore Canadian culture and identity
Enables our users to understand who we are as Canadians and where we fit in the global context over time, through the medium of art

Connections between art and nature
Bringng together, integrating, the visual arts with the natural world to create a cultural landscape that combines works of nature and people

# McMichael Mission

To interpret and promote Canadian and Aboriginal art, to attract local, national and international audiences

# McMichael Values

...Excellence, we are the best in our sector, are leaders in our field and have achieved a national and global reputation

...Respect, we trust each other and treat each other, our visitors and our clients with integrity and openness, working together to create a culture of inclusion and engagement

...Innovation, our unique legacy lets us think outside the box, take risks, and encourages creativity and fresh ideas

...Learning, we encourage research and scholarship, generate and disseminate knowledge, inspire creativity, and foster visual literacy and critical thinking for all

# A Word from the Chair, Board of Trustees

It is my privilege as Chair of the Board of Trustees to provide you with a brief update on some of the more significant accomplishments at the McMichael Canadian Art Collection over the past year. As a Board, our mandate is to ensure the long-term sustainability and vibrancy of the McMichael. To do so, we felt we could not remain static and continue doing things as we have always done them. Too many organizations, products or brands that once stood as household names, seemingly impervious to market and societal forces, remained static, and have now become only distant memories.

Our Board, revitalized by the appointment of accomplished individuals who bring tremendous experience, talent, and diversity of perspectives, has executed on that mandate by sowing the seeds in the prior year to allow us to go into our current year with a much stronger foundation. Specifically, this year saw:

- legislative amendments designed to modify and update the McMichael's collecting and exhibiting mandate, that came into effect on May 31, 2011, creating a watershed moment in the McMichael's history;
- the hiring of Dr. Victoria Dickenson as the new Executive Director and CEO on April 18, 2011, to bring proven leadership experience in the arts and culture sector to the McMichael, and;
- the creation of an outdoor Sculpture Garden that has opened the door to countless possibilities to enhance one of the McMichael's most unique features—its unparalleled setting.

Albert Einstein said, "The significant problems we face today cannot be solved at the same level of thinking we were at when we created them." We took that to heart this year by engaging in a comprehensive strategic planning process to identify the challenges we face and develop the strategic initiatives that will help address these in innovative and creative ways.

Our greatest success this past year may not be our achievements but the doors we have opened, the lives we have touched and the path we have re-defined to ensure that we remain a critical, vibrant part of the community fabric—local, national and international. The McMichael has a new energy, a new vitality, the full impact of which we have not yet seen and which will be felt over many years.

Our success is attributable to the myriad people—not just our volunteer Board of Trustees whose passion for strengthening an outstanding institution is matched only by our management and staff, but also our Foundation Board, our Patrons and our Volunteer Committee and other volunteers; without their individual and collective efforts, our progress would not have been possible and we are indeed grateful for their vital contribution to the results we have achieved.

Our journey continues. In fall 2011, the McMichael was a key contributor to the *Painting Canada: Tom Thomson and the Group of Seven* exhibition that set attendance records in 2011 at the Dulwich Picture Gallery in London, England and subsequently travelled to Oslo, Norway and Groningen, the Netherlands. The success of that exhibition proved again that Canada is an arts nation whose international reputation and profile is built by organizations such as the McMichael, one of our greatest Canadian cultural assets showcasing our tremendous artistic talent.

Upkar Arora

Upkar Arora, CA, ICD.D
*Chair, Board of Trustees*

# A Word from the Executive Director and CEO

The past year has been a remarkable one for McMichael, and I feel very privileged to have been able to arrive at the beginning of this pivotal moment for the Collection. The McMichael has a special place in the hearts of Canadians and visitors—once seen, never forgotten. In spring 2011, thanks to the work of the Board and staff, we have embarked on a journey to make the McMichael an even more extraordinary place.

In May 2011, the Government of Ontario broadened and strengthened the mandate of the McMichael to enable us to build our collections of the works of Canadian and Aboriginal artists. With new mandate in hand, we began to think about our vision for the future, about how to build on the legacy of Robert and Signe McMichael and all those who have made the McMichael what it is today, and to create an institution for the twenty-first century.

Our new vision, 'to become an extraordinary place where people explore Canadian culture and identity and the connections between art and nature,' recognizes the unique assets of the McMichael—rich collections (almost 6,000 works of art), an incomparable site along the banks of a heritage river, distinctive gallery spaces with unforgettable views of the landscape, innovative learning programs for adults and children, and dedicated staff.

This past year we completed a major enhancement of our grounds, to make them more accessible and, at the same time, we added a major new gallery space—our biggest to date. The new Sculpture Garden was inaugurated July 1, 2011, in the presence of Ivan Eyre, whose gift of nine monumental bronze sculptures transformed grounds into garden.

We also began to re-think how we use our public spaces to make them more accessible for our visitors and more flexible for our programs. Most importantly, the staff have worked together to learn more about our visitors, to listen to them carefully, and to work to improve their visit at the McMichael. We want to ensure that McMichael continues to work its very special magic on everyone who visits today, from school children to tourists, so that they hold McMichael in their hearts and bring their friends and relatives back for the remarkable McMichael experience.

Victoria Dickenson

Victoria Dickenson, PhD, FCMA
*Executive Director and CEO*

## MARILYN IN CANADA

February 19 to May 15, 2011
Curated by Chris Finn

As an introductory and complementary component for the larger travelling show, *Marilyn in Canada* provided a Canadian connection to remembering and re-visioning this cultural figure. In addition to documentary photographs of the actress in Canada, *Marilyn in Canada* featured photographs, paintings, sculpture, and prints by artists who have inscribed Monroe's public image with their own culturally-filtered interpretations which also serve as commentary on the influence of American popular culture in Canada.

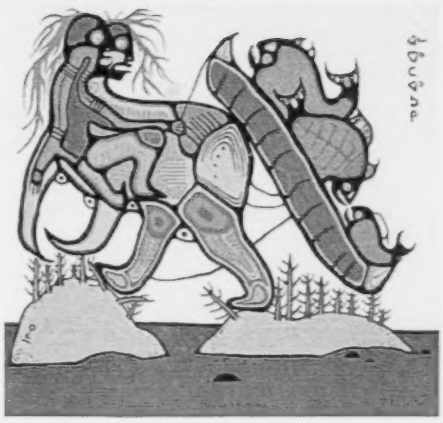
John Vachon (1914–1975), *Untitled (Marilyn in Canoe)*, 1953, photographic reprint, 27.9 x 35.6 cm.
Courtesy of the Estate of John Vachon and Steidl Publications Inc.

## IVAN EYRE: SCULPTURE IN CONTEXT

May 7 to August 14, 2011
Guest-curated by Tom Lovatt

Ivan Eyre is a Canadian artist of major accomplishment whose works possess an urgency of vision and a technical mastery rarely equalled. Eyre's achievements in the figurative and landscape movements have been noted in many insightful commentaries, but the relationship between his sculpture and graphic work has been less thoroughly considered. This exhibition of forty-eight paintings and drawings, and six sculptures, opened to coincide with the launch of the McMichael Sculpture Garden which features nine of Eyre's monumental bronzes.

Ivan Eyre, *Study for Portrayer*, 1971, graphite and coloured pencil, 16.2 x 22 cm.



## LEGENDS: NORVAL MORRISSEAU AND ANISHINABEK "WOODLAND SCHOOL" ARTISTS

Ongoing from August 27, 2011
Curated by Chris Finn

Norval Morrisseau is celebrated for establishing a style of art that became known as the Woodland School. Morrisseau's decision to produce his art on canvas and paper marked a shift to European-influenced traditions. His painted compositions are characterized by an intuitive use of bright, pure colour shapes contained within black form lines. Other First Nations artists were similarly motivated in their desire to communicate the values of their culture, and subsequent generations of artists continue to do so through the creation of unique and significant art forms.

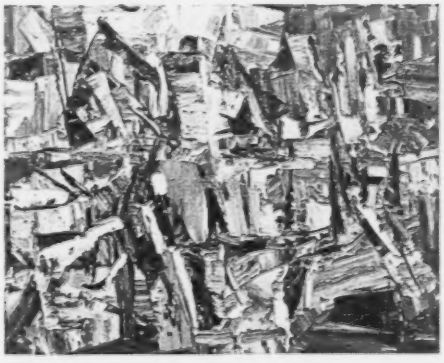
Norval Morrisseau (1931–2007), The Great and Mischievous Nanabush, c. 1975, acrylic on canvas, 121.5 x 232.5 cm. Purchase 1975, McMichael Canadian Art Collection, 1975.13.2

## INUIT TRADITIONS

Ongoing from September 17, 2011
Curated by Chris Finn

Kenojuak Ashevak, Joe Talirunili, Kiakshuk, and other Inuit artists have focused their art not only in interpreting their cultural experiences, but also the personal day-to-day challenges of living in the North. This selection of forty-nine drawings, prints, and sculptures reveal aspects of the material culture related to traditional forms of transportation on the water and the spiritual relationship that the Inuit maintain. The stories and legends that are told about the sea and its mythological inhabitants offer moral tales and reflect the values of the Inuit people.

Joe Talirunili (1903–1976), The Migration, 1976, stone and skin/fur with wood, Overall: 32.5 x 42 x 23 cm. Purchase 1980, McMichael Canadian Art Collection, 1980.2

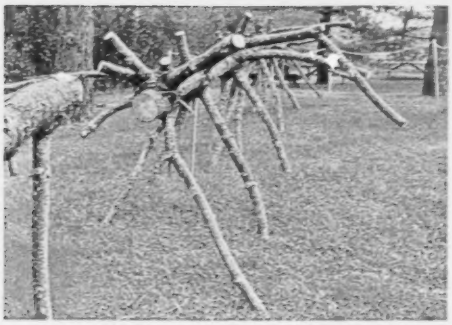


## PLURALITIES/POLARITIES 1950s–1990s: SELECTIONS FROM THE McMICHAEL COLLECTION

Ongoing from September 17, 2011
Curated by Chris Finn

Through twenty-three works, this exhibition focuses on the latter half of the twentieth century that saw remarkable developments in Canadian artistic expression. Amongst the diverse styles and attitudes, two major streams of thought appear in the exhibition: the abstractionists (including abstract expressionists and other non-representational artists) and the realists. In their diversity, the artists each contributed to the dynamic and mosaic-like portrait of Canadian art that emerged in this explosive period of national and cultural creativity.

Jean Paul Riopelle (1923–2002), Sur les hauts, 1958, oil on canvas, 65 x 81.3 cm. Gift from Mr. & Mrs. J.J. Odette, Toronto, to McMichael Canadian Art Collection, 1964.16



## THE McMICHAEL TREE PROJECT

January 28 to April 22, 2012
Organized by the McMichael Canadian Art Collection

The McMichael Tree Project highlighted artistic, cultural, and natural aspects of the tree in celebration of the gallery's legacy and deep-rooted connection to art and nature. It included two exhibitions, *The Tree: Form and Substance* and Vancouver Art Gallery's *The Tree: From the Sublime to the Social*, as well as a variety of programs and special installations. The McMichael Tree Project reaffirmed affiliation with the community and the land through the symbolic wholeness of the tree—an emblem that also embodies the essence of the McMichael gallery and grounds as a revered cultural landscape.

Ryszard Litwiniak, Before and After 2, 2011, wood from dead pine, Executed as part of the McMichael Artist-in-Residence Program The McMichael Tree Project, 2011.

## THE TREE: FORM AND SUBSTANCE

January 28 to April 22, 2012
Curated by Katerina Atanassova

As part of The McMichael Tree Project, *The Tree: Form and Substance* was an exciting opportunity for the gallery to connect interior spaces with the newly invigorated outdoor spaces and forested landscape. The exhibition featured 105 works by well-known artists such as Kim Dorland, Viktor Tinkl, Edward Falkenberg, Will Gorlitz, Sorel Etrog, Alex McLeod, Natalka Husar, and others. Their recently created photographs, sculptures, paintings, installation, and mixed media works created an open dialogue with works from the McMichael's permanent collection, featuring trees by Tom Thomson, Emily Carr, and members of the Group of Seven.

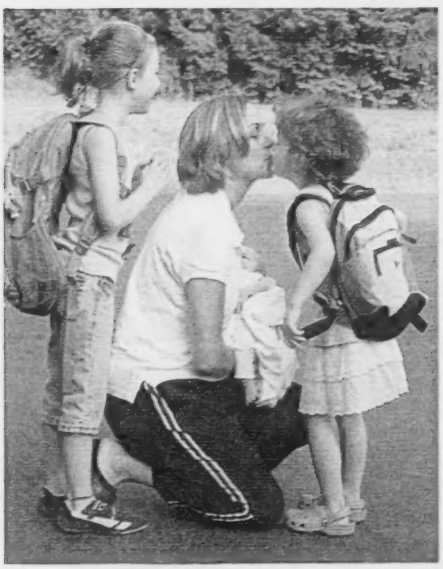
Kim Dorland, Tree House, 2010, Oil, acrylic, wood, nails and glitter on wood panel, 244 × 183 cm

## LIFE AS A LEGEND: MARILYN MONROE

February 19 to May 15, 2011
Curated by Artoma, Hamburg, Germany
Tour organized by International Arts & Artists, Washington, DC

The exhibition *Life as a Legend: Marilyn Monroe* contained a selection of approximately 170 works by artists Andy Warhol, Henri Cartier-Bresson, Richard Avedon, Douglas Kirkland and many others. Having travelled in six countries in Europe prior to its North American tour, the exhibition's primary appeal was to offer engaging interpretations of Marilyn, ranging from playful and intimate portraits to others that were bold, decorative, and even transformative. The exhibition demonstrated that the longevity of her popularity stems, in part, from both the lessons (and myths) of her life and death, as well as from the symbolic powers of her visual image. This exhibition offered an insight into the life of a woman who is firmly entrenched in North American and world-wide culture. Additional material and interpretation was provided by McMichael curatorial staff.

Milton H. Greene, *Marilyn Monroe, New York City, "Ballerina Sitting"*, 1954, inkjet print.
© 2011 Joshua Greene www.archivesgallery.com



## IN SEARCH OF NORMAN ROCKWELL'S AMERICA

March 12 to April 25, 2011
Organized by Kevin and Michele Rivoli in collaboration with
International Arts & Artists, Washington, DC

Photojournalist Kevin Rivoli knows that the America painted by Norman Rockwell did, and still does, exist. He has spent the last twenty years documenting it. *In Search of Norman Rockwell's America* juxtaposed Rockwell's work with Rivoli's photographs of spontaneously occurring moments of everyday life. These photographs are true to Rockwell's form—storytelling in a single, spontaneous frame that captures and celebrates the ordinary. Rockwell was a man who made it his mission to celebrate the ordinary. This exhibition of seventy works included twenty original images by Norman Rockwell, as well as reprints of original illustrations by the artist. The curators' focus was to bring attention to the positive aspects—past and present—of our everyday world through the work of the artists.

Norman Rockwell, *Home from Camp*, 1939. Licensed by Norman Rockwell Licensing, Niles, IL.
Kevin Rivoli, *A Kiss for Mom*, 2007. Photo © Kevin Rivoli.

## GEORGE McLEAN: THE LIVING LANDSCAPE

January 29 to May 23, 2011
Organized and circulated by the Tom Thomson Art Gallery, Owen Sound
Curated by Virginia Eichhorn, Tom Thomson Art Gallery, and Dr. Adam Harris, National Wildlife Museum of Art

Surveying the artist's painting career, the exhibition drew in major works from private and public collections across North America and focused on McLean's prowess as an accomplished draughtsman and painter of the landscape. The exhibition was accompanied by a major publication that deepens the discourse around McLean's practice, setting him apart from his wildlife art contemporaries as a painter of note.

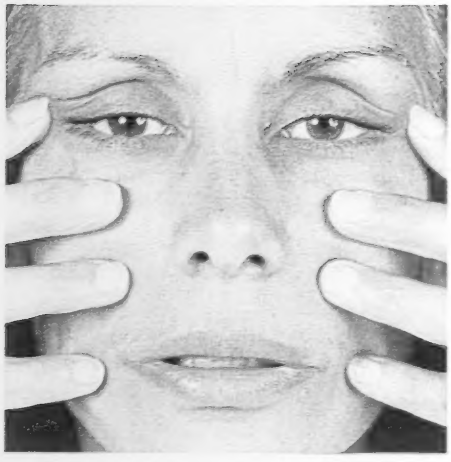
George McLean (born 1938), Canada Geese over Grey County, 1998, casein on compression board, 99.1 × 139.7 cm. Collection of George and Terrie Cook

## MARC-AURÈLE FORTIN: THE EXPERIENCE OF COLOUR

May 28 to September 11, 2011
Produced by the Musée National des Beaux-Arts du Québec

*Marc-Aurèle Fortin: The Experience of Colour*, the first major exhibition devoted to the artist in over forty-five years, featured 107 paintings, prints, drawings, and watercolours produced over four decades, between 1909 and 1949. Fortin indelibly marked the Quebec imagination with the compositions of stately elms and colourful rural scenes for which he is best known. The exhibition presented views of the Quebec countryside of his day, as well as a lesser-known but equally important aspect of his work: cityscapes. These urban views proved him a keen observer of the irreversible changes that modernity brought to Montreal in the 1920s and '30s.

Marc-Aurèle Fortin (1888-1970), Sainte-Famille, Île d'Orléans, 1941, Watercolour and charcoal on paper, 50.7 × 77.7 cm. Coll. MNBAQ (1942.17). © Marc-Aurèle Fortin Foundation / SODRAC (2011)



## STEELING THE GAZE: PORTRAITS BY ABORIGINAL ARTISTS

June 11 to September 11, 2011
Organized by the Canadian Museum of Contemporary Photography, Ottawa

This exhibition explored how contemporary Aboriginal artists have used the portrait as a means of self-expression, in spite of its long problematic history for their peoples. This deeply reflective exhibition showcased fifty-one works from the Canadian Museum of Contemporary Photography's significant collection of Indigenous artists as well as those drawn from the National Gallery of Canada and selected private collections. It combined portrait photographs and video installations by twelve artists.

Jeff Thomas (b. 1958), Indigena, 1996, 116 × 111 cm. National Gallery of Canada, Ottawa. Photo © NGC

## IN FOCUS: PHOTOGRAPHING THE ALBERTA AND MONTANA FRONTIER, 1870–1930

September 17, 2011 to January 8, 2012
Organized and circulated by the Glenbow Museum, Calgary

Composed of photographs from the Glenbow Museum collection, this exhibition featured thirty-two historic views of the American and Canadian Western frontiers through the eyes of the camera lens. The West provided photographers with new subject matter of sweeping landscapes, impressive wildlife, and adventuresome lifestyles, but also presented challenges in fighting the elements of gusty winds and cold temperatures. Photographers, from military forces and government/private company personnel to survey teams and scientists, contributed to documenting historical details, promoting businesses, and reporting events, and helped create a romantic vision of the disappearing "Wild West."

Cowboy Having a Meal, 1926. W.J. Oliver, Photographer. Calgary, Alberta. Glenbow Archives NB-16-152

## ARCTIC LIFE: LOMEN BROTHERS PHOTOGRAPHY

September 17, 2011 to January 8, 2012
Organized and circulated by the Glenbow Museum, Calgary

Drawn to the North by tales of the gold rush and the untouched riches of Alaska, the Lomen family moved from Minnesota to Nome, Alaska in 1903. Through a vast number of historic photographs, the Lomens documented Arctic life of the first few decades of the twentieth century. Thirty-three photographs from the Glenbow Museum collection were featured in the exhibition that included unique images of the Inuit people of Alaska, reindeer herding (another component of the Lomen family business), and the city of Nome.

Lomen Brothers, Fort Wetherill, Nowarlik, from Cape Prince of Wales, Alaska, 1903. Glenbow Archives ND-1-56

## JACK CHAMBERS: THE LIGHT FROM THE DARKNESS, SILVER PAINTINGS AND FILM WORK

October 1, 2011 to January 15, 2012
Organized by Museum London
Curated by Mark Cheetham and Ihor Holubizky

This exhibition of twenty paintings, two-dimensional works, and five films was the first time in decades that Chambers's films and silver paintings had been shown together. The exhibition offered a rare opportunity to study a selection of works from a specific period in the artist's development. Chambers's art production from 1966 to 1967 marks a major transition in the rethinking of his approach to painting. The artist focused on establishing a link between an exploration of the effects of light upon a painted surface through a reduction of colour and the use of reflective aluminum pigment that produced images with a film-like quality.

Jack Chambers (1931-1978). *Plus One*, 1966, aluminum paint on board. Collection of Museum London. Gift of David and Pam Evans, London, Ontario, 2006. Courtesy of the Estate of Jack Chambers and Loch Gallery, Toronto.

## THE TREE: FROM THE SUBLIME TO THE SOCIAL

January 28 to April 22, 2012
Organized and circulated by the Vancouver Art Gallery and curated by Chief Curator/Associate Director Daina Augaitis with Assistant Curator Emmy Lee

As part of The McMichael Tree Project, *The Tree: From the Sublime to the Social* identified how the tree has been used as a symbol of nature's overwhelming beauty, as a powerful signifier of Canada's national identity, the individual's struggle against the wilderness, and currently, even our precarious ecological position. The twenty-eight works in the exhibition included historical images of the forest evoking the grandeur and power of the natural world, as well as the use of installation and digital media for a variety of investigations. A growing sense of alienation from the natural world was also explored by artists who expose our mediated experiences of nature.

Emily Carr, *Forest*, 1931-1929, oil on canvas, 118.2 x 78.1 cm. Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.13. Photo: Trevor Mills, Vancouver Art Gallery.

## DIANA THORNEYCROFT: CANADA, MYTH AND HISTORY

Organized by the McMichael Canadian Art Collection, curated by Sharona Adamowicz-Clements
Art Gallery of Windsor
July 11 to September 11, 2011

Winnipeg artist Diana Thorneycroft is known for creating provocative photographs that challenge her audience's viewing experience. Her seemingly comical images composed of innocent subjects—dolls and toy figurines—and set against the landscapes of the Group of Seven and their contemporaries reveal, upon a closer examination, a deeper and darker meaning. Through twenty-one dioramic compositions of everyday life and historical events unfolding against the majestic landscapes of the artists associated with the Group of Seven, Thorneycroft explores notions of national pride and cultural ideologies whilst deconstructing mythological narratives.

Diana Thorneycroft, Group of Seven Awkward Moments (March Stein 2007), digital photograph, Collection of the Artist

## DRAWING CONCLUSIONS

Organized by the McMichael Canadian Art Collection, curated by Chris Finn
Moose Jaw Museum & Art Gallery
March 29 to May 26, 2012

*Drawing Conclusions* presents sixty-four drawings by members of the Group of Seven and demonstrates the importance of "freehand drawing" in the training of artists throughout the twentieth and twenty-first centuries. The selection of works range from editorial cartoons to sketches drawn on the battlefield. This exhibition provides a rare opportunity to view drawings that are seldom exhibited. Included are drawings that not only served as visual diaries and preparatory drawings for future large canvases, but also were often finished works in themselves.

Arthur Lismer (1885-1969), Trees, date unknown, ink on paper, 21.9 x 42.8 cm
McMichael Canadian Art Collection, (1961.190.21)

# Loans

## British Columbia

VANCOUVER

Museum of Anthropology, University of British Columbia
*Signed without Signature: Works by Charles and Isabella Edenshaw*
November 25, 2010 until September 5, 2011
One silver bracelet by Charles Edenshaw

## Manitoba

WINNIPEG

Winnipeg Art Gallery
Kugak Ashoona: *Stories and Imaginings from Cape Dorset*
Touring until 2012
One sculpture from the McMichael permanent collection, sixteen drawings and one print from the Cape Dorset Collection

## Ontario

BARRIE

MacLaren Art Centre
One outdoor sculptural installation by John McEwen
Ongoing exhibition

BRANTFORD

Woodland Cultural Centre
One outdoor sculptural installation by Mary Anne Barkhouse and Michael Belmore
Ongoing exhibition

TORONTO

Royal Ontario Museum
*Water: The Exhibition*
March 5 until September 5, 2011
One sculpture by Oviloo Tunnillie

KITCHENER

THEMUSEUM
*SEARCHING FOR TOM / Tom Thomson: Man, Myth and Masterworks*
February 3 until May 8, 2011
One painting by Tom Thomson

## Quebec

GATINEAU

Canadian Museum of Civilization
Ongoing *Arthur Lismer* exhibit in the Canadian Personalities Hall
One palette used by Arthur Lismer

## United States of America

WASHINGTON, DC

Canadian Embassy—6th floor, Main Lobby and Hallway
August, 2010 until January, 2012
Twenty-two works by various artists

Canadian Ambassador's Residence
August, 2010 until January, 2012
Twelve paintings by various artists

# Donations to the Library and Archives

## Library

Reva Dolgoy
Susan Gustavison
Joan Murray
Marilyn Ritz
Mary Rose Ward
Miriam Webb
Mary Williamson

## Archives

Penny and Jack Fenwick

Personal photographs and related papers from the Estate of Robert and Signe McMichael.

George Hunter

Portfolio of eight digital inkjet photographic prints by George Hunter documenting First Nations carvers and Inuit sculptors and printmakers, 1954–1978.

# Acquisitions

Ivan Eyre (born 1935)
*Plains Call*, 2010
bronze, 1 of 6
238.8 x 365.8 x 121.9 cm
Gift of the artist
McMichael Canadian Art Collection
2011.1.1

Ivan Eyre (born 1935)
*Icon North*, 2010
bronze, 1 of 6
223.5 x 137.2 x 167.6 cm
Gift of the artist, designated in honour of R.T.E. Gillespie in recognition of his contribution to Canadian Business
McMichael Canadian Art Collection
2011.1.2

Ivan Eyre (born 1935)
*North Watch*, 2010
bronze, 1 of 6
304.8 x 177.8 x 304.8 cm
Gift of the artist, with additional support provided by the Richardson Foundation
McMichael Canadian Art Collection
2011.1.3

Ivan Eyre (born 1935)
*Dream South*, 2010
bronze, 1 of 6
114.3 x 304.8 x 142.2 cm
Gift of the artist
McMichael Canadian Art Collection
2011.1.4

Ivan Eyre (born 1935)
*Lady Love*, 2010
bronze, 1 of 6
223.5 x 137.2 x 198.1 cm
Gift of the artist
McMichael Canadian Art Collection
2011.1.5

Ivan Eyre (born 1935)
*Bird Wrap*, 2010
bronze, 1 of 6
269.2 x 121.9 x 152.4 cm
Gift of the artist
McMichael Canadian Art Collection
2011.1.6

A.J. Casson (1898–1992), Gabriella Point – Joe Lake, Algonquin Park, 1978, graphite on paper, 22.5 x 20 cm, Gift of The Robert and Signe McMichael Trust, McMichael Canadian Art Collection, 2011.2.7

Ivan Eyre (born 1935)
*Beach Moment*, 2010
bronze, 1 of 6
109.2 x 243.8 x 91.4 cm
Gift of the artist
McMichael Canadian Art Collection
2011.1.7

Ivan Eyre (born 1935)
*Yell*, 2010
bronze, 1 of 6
223.5 x 152.4 x 182.9 cm
Gift of the artist
McMichael Canadian Art Collection
2011.1.8

Ivan Eyre (born 1935)
*Sun Gown*, 2010
bronze, 1 of 6
228.6 x 167.6 x 142.2 cm
Gift of the artist, with additional support from the McMichael Canadian Art Foundation
McMichael Canadian Art Collection
2011.1.9

A.J. Casson (1898–1992)
*McCrea's Mill, Lake of Two Rivers, Algonquin Park*, 1942
oil on paperboard
23.8 x 28.5 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.1

A.J. Casson (1898–1992)
*Haliburton Farm on Lake Kashagawigamog*, 1923 / 1924
oil on paperboard
23.7 x 28.7 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.2

A.J. Casson (1898–1992)
*Credit Forkes*, 1927 / 1928
watercolour over coloured pencil on paper
26.3 x 28.7 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.3

# Acquisitions

A.J. Casson (1898–1992)
*Credit Forkes* about 1928, c. 1928
watercolour over graphite on paper
26.8 x 28 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.4

A.J. Casson (1898–1992)
*Road at Credit Forkes*, 1927
watercolour over graphite on paper
26 x 28.5 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.5

A.J. Casson (1898–1992)
*Port Coldwell*, 1928
graphite on paper
20.2 x 25.4 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.6

A.J. Casson (1898–1992)
*Gibraltar Point – Joe Lake, Algonquin Park*, 1978
graphite on paper
22.5 x 30 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.7

A.J. Casson (1898–1992)
*Maple*, 1941
graphite on paper
21.5 x 27.5 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.8

A.J. Casson (1898–1992)
*West Gilford*, 1940
graphite on paper
21.4 x 27.7 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.9

A.J. Casson (1898–1992)
*Galt Road*, 1928
graphite on paper
21.5 x 27.7 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.10

A.J. Casson (1898–1992)
*Nude Standing, Back View*, 1917
watercolour over graphite on paper
23.4 x 18.3 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.11

A.J. Casson (1898–1992)
*Nude, Back View*, 1917
watercolour over graphite on paper
23.4 x 18.1 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.12

A.J. Casson (1898–1992)
*Thistletown–late winter*, 1931
graphite on paper
21.5 x 27.4 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.13

L.L. FitzGerald (1890–1956)
*Prairie Fence*, c. 1921
oil on canvas, laid down on paperboard
17.1 x 22.3 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.14

L.L. FitzGerald (1890–1956)
*Prairie*, c. 1921
oil on canvas, laid down on paperboard
18.2 x 22.2 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.15

L.L. FitzGerald (1890–1956)
*Trees*, 1948
ink on paper
29.1 x 20.9 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.16

L.L. FitzGerald (1890–1956)
*The Woods*, 1929
conté on paper
25 x 31.5 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.17

A.Y. Jackson (1882–1974)
*Untitled*
serigraph on ivory paper
sheet: 47.4 x 32.5 cm;
image: 28.8 x 21.6 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.18

A.Y. Jackson (1882–1974)
*The River Somme, France*, 1912
oil on wood panel
21.2 x 26.9 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.19

Frank Johnston (1888–1949)
*September Clouds Georgian Bay*
oil on paperboard
15.4 x 20.3 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.20

Arthur Lismer (1885–1969)
*Our Garden, Bedford Park Ave., Toronto*, 1922–1923
oil on paperboard
30.1 x 40.6 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.21

Arthur Lismer (1885–1969)
*Hiking in the Rockies, Lake O'Hara*, c. 1928
graphite on paper
18.5 x 23.7 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.22

Arthur Lismer (1885–1969)
*3rd day out – after reading one of the poems*
conté on paper
19.3 x 28 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.23

Arthur Lismer (1885–1969)
*Emily Carr and the Group of Seven*, c. 1927
conté on paper
9.6 x 15.8 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.24

Arthur Lismer (1885–1969)
*Windswept Tree*
watercolour and gum arabic on paper
37 x 54.9 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.25

J.W. Morrice (1865–1924)
*The Park with Trees Beyond*
oil on canvas, laid down on paperboard
27.1 x 21.4 cm
Gift of The Robert and Signe McMichael Trust
McMichael Canadian Art Collection
2011.2.26

Kiakshuk (1886–1966)
*Eskimo Mother with Fox Trap*, 1961
stonecut on paper
sheet: 59.8 x 36.8 cm
Gift from the Estates of David and Paula Blackmore
McMichael Canadian Art Collection
2011.3.1

# Acquisitions

Cape Dorset Inuit
*Spirit Emerging from Rock*, c. 1959
green Aberdeen Bay serpentinite
15 x 22 x 23 cm
Gift from the Estates of David and Paula Blackmore
McMichael Canadian Art Collection
2011.3.2

Sorel Etrog (born 1933)
*Sun Life Study*, 1984
patinated brass 1/7
41 x 19 x 15 cm
Gift of the artist, Sorel Etrog
McMichael Canadian Art Collection
2011.4.1

Sorel Etrog (born 1933)
*Three Totems*, 1990
patinated bronze 2/7
40.5 x 30 x 30 cm
Gift of the artist, Sorel Etrog
McMichael Canadian Art Collection
2011.4.2

Sorel Etrog (born 1933)
*Homage to Cimabue*, 1968
patinated bronze 8/10
39 x 12 x 4 cm
Gift of the artist, Sorel Etrog
McMichael Canadian Art Collection
2011.4.3

Sorel Etrog (born 1933)
*Study for Antitete*, 1976
patinated bronze 1/10
8.5 x 9.5 x 4.2 cm
Gift of the artist, Sorel Etrog
McMichael Canadian Art Collection
2011.4.4

Sorel Etrog (born 1933)
*Study for Ritual Head*, 1976
patinated bronze 6/10
14.5 x 9 x 5 cm
Gift of the artist, Sorel Etrog
McMichael Canadian Art Collection
2011.4.5

Arthur Lismer (1885-1969), *Our Garden, Bedford Park Ave., Toronto*, 1922-1923, oil on paperboard, 30.1 x 40.0 cm, Gift of The Robert and Signe McMichael Trust, McMichael Canadian Art Collection, 2011.2.2

Sorel Etrog (born 1933)
*Study for Magic Barrel*, 1976
patinated bronze 1/10
10 x 7 x 7 cm
Gift of the artist, Sorel Etrog
McMichael Canadian Art Collection
2011.4.6

Sorel Etrog (born 1933)
*Source*, 1964
patinated bronze 4/5
sculpture: 83 x 200 x 66 cm (32 11/16 x 78 3/4 x 26 in.) on bronze base: 15.5 x 66 x 66 cm (6 1/8 x 26 x 26 in.)
Gift of the artist, Sorel Etrog
McMichael Canadian Art Collection
2011.4.7

Sorel Etrog (born 1933)
*Shelter*, 1984
patinated bronze 1/5
69 x 44 x 44 cm
(27 3/16 x 17 5/16 x 17 5/16 inches)
Gift of the artist, Sorel Etrog
McMichael Canadian Art Collection
2011.4.8

Sorel Etrog (born 1933)
*Pieton*, 1976
patinated bronze 6/7
150 x 39 x 60 cm
(59 1/16 x 15 3/8 x 23 5/8 inches)
Gift of the artist, Sorel Etrog
McMichael Canadian Art Collection
2011.4.9

Sorel Etrog (born 1933)
*Study for Pieton*, 1976
patinated bronze 7/10
20 x 5.5 x 8.5 cm
Gift of the artist, Sorel Etrog
McMichael Canadian Art Collection
2011.4.10

# A Tribute to Our Donors | Thank You

We are deeply grateful to the individuals, corporations, foundations, government agenci
from April 1, 2011 to March 31, 2012. Their ongoing generous financial support make
of extraordinary public programming and exhibitions. The following is a list of all of our

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The Grounds Rehabilitation project was made possible with contributions from joint federal-provincial stimulus funding.

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# INDEPENDENT AUDITORS' REPORT

To the Board of Trustees of the McMichael Canadian
Art Collection and the Ontario Ministry of Tourism, Culture and Sport

We have audited the accompanying financial statements of the McMichael Canadian Art Collection, which comprise the statement of financial position as at March 31, 2012, the statements of operations and changes in net assets and cash flows for the year then ended, and notes, comprising a summary of significant accounting policies and other explanatory information.

*Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

*Auditors' Responsibility*

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error In making those risk assessments, we consider internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified audit opinion.

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McMichael Canadian Art Collection

*Basis for Qualified Opinion*

In common with many charitable organizations, the McMichael Canadian Art Collection derives revenue from cash transactions in the form of donations and sponsorships, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, our verification of this revenue was limited to the amounts recorded in the records of the McMichael Canadian Art Collection and we were not able to determine whether, as at or for the years ended March 31, 2012 and 2011, any adjustments might be necessary to donations and sponsorship revenue, excess of revenue over expenses (expenses over revenue) reported in the statement of operations and changes in net assets and assets and net assets reported in the statement of financial position.

*Qualified Opinion*

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of the McMichael Canadian Art Collection as at March 31, 2012, and its results of operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

KPMG LLP

Chartered Accountants, Licensed Public Accountants

June 20, 2012
Toronto, Canada

# McMICHAEL CANADIAN ART COLLECTION

Statement of Financial Position

March 31, 2012, with comparative figures for 2011

| | 2012 | 2011 |
|---|---|---|
| **Assets** | | |
| Current assets: | | |
| Cash and cash equivalents | $ 852,510 | $ 683,174 |
| Restricted cash (note 2) | 1,807,987 | 1,851,597 |
| Accounts receivable and accrued interest | 70,186 | 470,344 |
| Grants receivable | 77,921 | 855,000 |
| Inventory - gallery shop goods | 276,628 | 334,452 |
| Prepaid expenses and deposits | 30,685 | 95,288 |
| Due from McMichael Canadian Art Foundation | 417,868 | 40,420 |
| | 3,533,785 | 4,330,275 |
| Capital assets (note 3) | 12,050,544 | 12,170,506 |
| | $ 15,584,329 | $ 16,500,781 |
| **Liabilities, Deferred Contributions and Net Assets** | | |
| Current liabilities: | | |
| Accounts payable and accrued liabilities | $ 511,815 | $ 1,421,351 |
| Unearned revenue | 90,216 | 48,308 |
| | 602,031 | 1,469,659 |
| Deferred contributions (note 4): | | |
| Expenses of future periods | 229,026 | 311,474 |
| Capital assets | 13,629,503 | 13,710,630 |
| | 13,858,529 | 14,022,104 |
| Net assets: | | |
| Internally restricted (note 5) | 500,000 | 500,000 |
| Unrestricted | 623,769 | 509,018 |
| | 1,123,769 | 1,009,018 |
| | $ 15,584,329 | $ 16,500,781 |

See accompanying notes to financial statements.

On behalf of the Board:

Trustee

Trustee



McMichael Canadian Art Collection

# McMICHAEL CANADIAN ART COLLECTION

Statement of Operations and Changes in Net Assets

Year ended March 31, 2012, with comparative figures for 2011

| | 2012 | 2011 |
|---|---|---|
| Revenue: | | |
| Province of Ontario: | | |
| Operating grant | $ 3,391,600 | $ 3,391,600 |
| Amortization of deferred contributions related to capital assets (note 4(b)) | 1,234,699 | 1,134,595 |
| Designated programs (note 4(a)) | 379,785 | 983,414 |
| | 5,006,084 | 5,509,609 |
| Government of Canada: | | |
| Designated programs (note 4(a)) | 25,480 | 34,569 |
| Internally generated: | | |
| Admissions | 434,645 | 451,389 |
| Retail operations (Schedule) | 565,126 | 603,869 |
| Facility rentals and commission | 103,776 | 121,505 |
| Donations and sponsorships | 374,991 | 401,547 |
| Special events | – | 80,364 |
| Programs and education | 361,958 | 410,751 |
| Collections and exhibitions | 56,652 | 150,722 |
| Interest | 40,109 | 30,244 |
| Miscellaneous | 3,899 | 1,919 |
| Transfer from McMichael Canadian Art Foundation | 444,805 | – |
| | 2,385,961 | 2,252,310 |
| | 7,417,525 | 7,796,488 |
| Expenses: | | |
| Salaries, wages and benefits | 3,436,283 | 3,601,976 |
| Advertising and promotion | 433,084 | 571,835 |
| Amortization of capital assets | 1,234,699 | 1,134,595 |
| Administration | 389,503 | 398,936 |
| Cost of sales (Schedule) | 302,680 | 288,670 |
| Security services | 383,714 | 374,302 |
| Utilities | 182,939 | 186,273 |
| Exhibitions | 264,575 | 453,942 |
| Maintenance and repairs | 104,564 | 96,991 |
| Designated programs | 278,073 | 957,378 |
| Services, supplies and selling costs | 46,723 | 45,312 |
| Programs and education | 68,767 | 91,892 |
| Collections management | 87,667 | 41,156 |
| Acquisition of art works | 89,503 | 1,336 |
| | 7,302,774 | 8,244,594 |
| Excess of revenue over expenses (expenses over revenue) | 114,751 | (448,106) |
| Unrestricted net assets, beginning of year | 509,018 | 957,124 |
| Unrestricted net assets, end of year | $ 623,769 | $ 509,018 |

See accompanying notes to financial statements.

# McMICHAEL CANADIAN ART COLLECTION

Statement of Cash Flows

Year ended March 31, 2012, with comparative figures for 2011

| | 2012 | 2011 |
|---|---|---|
| Cash provided by (used in): | | |
| Operating activities: | | |
| Excess of revenue over expenses (expenses over revenue) | $ 114,751 | $ (448,106) |
| Items not involving cash: | | |
| Amortization of capital assets | 1,234,699 | 1,134,595 |
| Amortization of deferred contributions related to capital assets | (1,234,699) | (1,134,595) |
| Change in non-cash operating working capital | 54,588 | (475,269) |
| Net increase (decrease) in deferred contributions related to expenses of future periods | (82,448) | 32,609 |
| | 86,891 | (890,766) |
| Financing and investing activities: | | |
| Increase in deferred contributions related to capital assets | 1,153,572 | 3,223,383 |
| Capital assets acquired | (1,114,737) | (3,176,993) |
| Decrease (increase) in restricted cash | 43,610 | (78,999) |
| | 82,445 | (32,609) |
| Increase (decrease) in cash and cash equivalents | 169,336 | (923,375) |
| Cash and cash equivalents, beginning of year | 683,174 | 1,606,549 |
| Cash and cash equivalents, end of year | $ 852,510 | $ 683,174 |

See accompanying notes to financial statements.



McMichael Canadian Art Collection

# McMICHAEL CANADIAN ART COLLECTION

Notes to Financial Statements

Year ended March 31, 2012

The McMichael Canadian Art Collection (the "Organization") is an agency of the Government of Ontario assisted through the Ontario Ministry of Tourism, Culture and Sport. The institution was donated to the province in 1965 and legislation, in 1972, incorporated the gallery as a non-profit organization. The Organization is a crown agency under the Income Tax Act (Canada) and, accordingly, is exempt from income taxes provided certain requirements of the Income Tax Act (Canada) are met. The Organization's ability to continue as a going concern is dependent upon ongoing government support and the continued support of its patrons.

**1. Significant accounting policies:**

(a) Revenue recognition:

The Organization follows the deferral method of accounting for contributions, which includes donations and government grants.

The Organization is funded in part by the Government of Ontario in accordance with budget arrangements established by the Ontario Ministry of Tourism, Culture and Sport. Operating grants are recorded as revenue in the period to which they relate. Grants approved but not received at the end of an accounting period are accrued. Where a portion of a grant relates to a future period, it is deferred and recognized in the subsequent period.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Contributions restricted for the purchase of capital assets are deferred and amortized into revenue on a straight-line basis at a rate corresponding with the amortization rate for the related capital assets.

Revenue from fees and sales is recognized when the services are provided or the goods are sold.

(b) Unearned revenue:

Unearned revenue consists of membership fees received in the current year related to future periods.

**1. Significant accounting policies (continued):**

(c) Contributed services:

A substantial number of volunteers contribute a significant amount of their time each year. Because of the difficulty of determining the fair value, contributed services are not recognized in the financial statements.

(d) Cash and cash equivalents:

Cash and cash equivalents include cash on account and investments in money market instruments.

(e) Inventory:

Consumables in the gallery shop goods are valued at the lower of cost, on a first-in, first-out basis, or replacement cost and net realizable value. On a periodic basis, management assesses the likelihood of realizing future benefits of its inventory and, when considered necessary, writes it down to its estimated net realizable value.

(f) Capital assets:

Purchased capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution. Repairs and maintenance costs are charged to expense. Betterments which extend the estimated life of an asset are capitalized When a capital asset no longer contributes to the Organization's ability to provide services, its carrying amount is written down to its residual value.

Capital assets are amortized on a straight-line basis using the following annual rates:

| | |
|---|---|
| Building | 2.5% |
| Equipment | 33.0% |
| Landscaping infrastructure | 8.3% |
| IT and building systems | 10.0% |



McMichael Canadian Art Collection

**1. Significant accounting policies (continued):**

(g) Collection:

The Organization's collection includes a significant number of works of art created by First Nations, Inuit and Metis artists, the artists of the Group of Seven and their contemporaries, and other artists who have made a contribution to the development of Canadian art.

The collection's value, in accordance with generally accepted accounting principles, is not recognized or reflected in the statement of financial position. Most of the works of art in the collection have been donated to the Organization. Works of art acquired are expensed in the year of purchase.

(h) Use of estimates:

The preparation of financial statements requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the year. Actual results could differ from those estimates.

**2. Restricted cash:**

Restricted cash represents deferred contributions received for expenses of future periods and unspent capital contributions as follows:

| | 2012 | 2011 |
|---|---|---|
| Expenses of future periods | $ 229,026 | $ 311,474 |
| Unspent capital contributions (note 4(b)) | 1,578,961 | 1,540,123 |
| | $ 1,807,987 | $ 1,851,597 |

## 3. Capital assets:

| | Cost | Accumulated amortization | 2012 Net book value | 2011 Net book value |
|---|---|---|---|---|
| Land | $ 35,000 | $ | $ 35,000 | $ 35,000 |
| Building | 22,995,634 | 14,071,386 | 8,924,248 | 9,502,128 |
| Equipment | 2,185,979 | 2,067,655 | 118,324 | 176,804 |
| Landscaping infrastructure | 3,233,171 | 350,868 | 2,882,303 | 2,456,574 |
| IT and building systems | 95,441 | 4,772 | 90,669 | – |
| | $ 28,545,225 | $ 16,494,681 | $ 12,050,544 | $ 12,170,506 |

The change in capital assets is calculated as follows:

| | 2012 | 2011 |
|---|---|---|
| Capital assets acquired | $ 1,114,737 | $ 3,176,993 |
| Amortization of capital assets | (1,234,699) | (1,134,595) |
| | $ (119,962) | $ 2,042,398 |

## 4. Deferred contributions:

(a) Expenses of future periods:

Deferred contributions represent grants and donations for specific programs relating to future periods.

| | 2012 | 2011 |
|---|---|---|
| Balance, beginning of year | $ 311,474 | $ 278,865 |
| Contributions received | 517,624 | 1,113,059 |
| Amounts recognized as revenue: | | |
| Province of Ontario | (379,785) | (983,414) |
| Government of Canada | (25,480) | (34,569) |
| Internally generated | (194,807) | (62,467) |
| Balance, end of year | $ 229,026 | $ 311,474 |

**4. Deferred contributions (continued):**

(b) Capital assets:

Deferred capital asset contributions represent the unamortized amount of donations and grants received for the purchase of capital assets. The amortization of capital contributions is recorded as revenue in the statement of operations and changes in net assets

| | 2012 | 2011 |
|---|---|---|
| Balance, beginning of year | $ 13,710,630 | $ 11,621,842 |
| Additional contributions received | 1,153,572 | 3,223,383 |
| Amounts amortized to revenue | (1,234,699) | (1,134,595) |
| Balance, end of year | $ 13,629,503 | $ 13,710,630 |

The balance of contributions received and not yet used to purchase capital assets at the end of the year is $1,578,961 (2011 - $1,540,123).

**5. Internally restricted funds:**

During 2008, the Board of Trustees resolved to internally restrict an amount of $500,000 for use in designated future operating projects.

**6. Pension plan:**

The Organization provides pension benefits for substantially all its permanent employees through participation in the Ontario Municipal Employees Retirement System, which is a multi-employer plan. The plan is a defined benefit plan which specifies the amount of retirement benefits based on length of service and rates of pay.

During the year, the Organization contributed $189,285 (2011 - $162,233) to the plan. This amount is expensed in the statement of operations and changes in net assets

**7. Related entity:**

The Organization exercises significant influence over the McMichael Canadian Art Foundation (the "Foundation") by virtue of its ability to appoint some of the Foundation's Board of Directors. The Foundation was established to raise funds for the use of the Organization. The Foundation is incorporated under the Canada Corporations Act and is a public foundation under the Income Tax Act (Canada) Net assets of the Foundation amounting to $344,976 (2011 - $409,467) are for the benefit of the Organization, to be used for purposes to be agreed upon by the Organization. The Foundation also holds $3,025,546 (2011 - $3,200,721) of designated funds for the Organization.

**8. Financial instruments:**

The Organization has determined the carrying values of cash and cash equivalents, restricted cash, accounts receivable and accrued interest, grants receivable, accounts payable and accrued liabilities and due from McMichael Canadian Art Foundation approximate fair values due to the short-term nature of these financial instruments.

**9. Indemnification of officers and Trustees:**

The Organization has indemnified its past, present and future Trustees, officers, employees and volunteers against expenses, judgments and any amount actually or reasonably incurred by them in connection with any action, suit or proceeding in which they are sued as a result of their service, if they acted honestly and in good faith with a view to the best interest of the Organization. The Organization has purchased and maintains such insurance for the benefit of its Trustees, officers, employees and volunteers against any liability incurred by them in their capacity with the Organization, as the Board may, from time to time, determine.

# McMICHAEL CANADIAN ART COLLECTION

Schedule of Retail Operations - Gallery Shop

Year ended March 31, 2012, with comparative figures for 2011

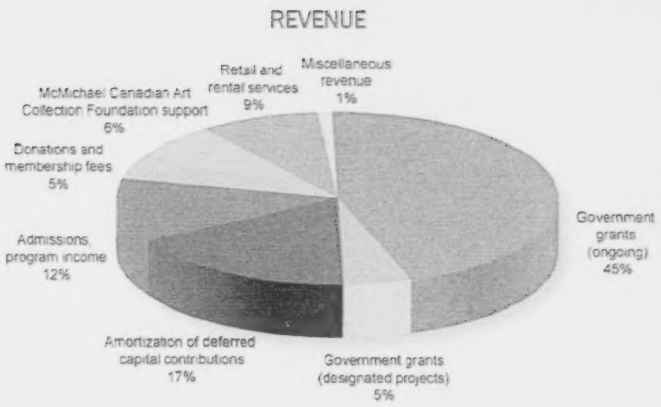
| | 2012 | 2011 |
|---|---|---|
| Sales | $ 565,126 | $ 603,869 |
| Cost of sales: | | |
| Inventory, beginning of year | 334,452 | 337,517 |
| Purchases | 244,857 | 285,605 |
| | 579,309 | 623,122 |
| Gross inventory, end of year | 307,384 | 341,930 |
| Less write-down of inventory | 30,755 | 7,478 |
| Inventory, end of year | 276,629 | 334,452 |
| | 302,680 | 288,670 |
| Gross profit | 262,446 | 315,199 |
| Expenses: | | |
| Salaries, wages and benefits | 163,252 | 162,836 |
| Selling | 22,172 | 17,779 |
| | 185,424 | 180,615 |
| Net earnings | $ 77,022 | $ 134,584 |

# Comparative Statistics

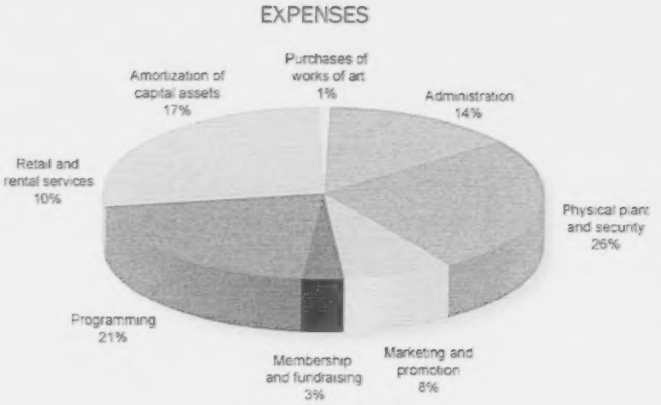
| Visitors | 2011/2012 | 2010/2011 | 2009/2010 |
|---|---|---|---|
| General | 56,201 | 58,816 | 63,775 |
| Adult Groups | 1,704 | 1,631 | 1,702 |
| School Groups | 26,448 | 28,861 | 32,513 |
| **Total** | **84,353** | **89,308** | **97,990** |
| **Membership** | | | |
| **Total** | **2,501** | **2,646** | **2,705** |
| **Exhibitions** | | | |
| Special | 6 | 7 | 8 |
| Borrowed | 9 | 5 | 4 |
| Touring | 2 | 2 | 1 |
| **Total** | **17** | **14** | **13** |
| **Acquisitions** | | | |
| **Total** | **47** | **5** | **13** |
| **Conservation** | | | |
| Major Treatments | 5 | 20 | 9 |
| Minor Treatments | 52 | 140 | 124 |
| Examinations | 1,487 | 1,351 | 721 |
| **Volunteers** | | | |
| Volunteers | 17 | 15 | 19 |
| Docents | 48 | 35 | 38 |
| **Staff** | | | |
| Full-time | 33 | 32 | 35 |
| Part-time | 70 | 75 | 75 |
| Total | 103 | 107 | 110 |

# Financial Summary

| Revenue | 2012 | 2011 |
|---|---|---|
| Government grants (ongoing) | **$3,391,600** | $3,391,600 |
| Government grants (designated projects) | **405,265** | 1,017,983 |
| Amortization of deferred capital contributions | **1,234,699** | 1,134,595 |
| Admissions, program income | **853,255** | 1,012,862 |
| Donations and membership fees | **374,991** | 481,911 |
| McMichael Canadian Art Collection Foundation support | **444,805** | – |
| Retail and rental services | **668,902** | 725,374 |
| Miscellaneous revenue | **44,008** | 32,163 |
| **Total Revenue** | **$7,417,525** | **$7,796,488** |


REVENUE
Retail and rental services 9%
Miscellaneous revenue 1%
McMichael Canadian Art Collection Foundation support 6%
Donations and membership fees 5%
Admissions, program income 12%
Government grants (ongoing) 45%
Amortization of deferred capital contributions 17%
Government grants (designated projects) 5%

| Expenses | 2012 | 2011 |
|---|---|---|
| Administration | **$1,055,950** | $1,054,497 |
| Physical plant and security | **1,876,112** | 2,581,704 |
| Marketing and promotion | **619,766** | 623,914 |
| Membership and fundraising | **221,254** | 362,445 |
| Programming | **1,499,029** | 1,789,935 |
| Retail and rental services | **706,461** | 696,168 |
| Amortization of capital assets | **1,234,699** | 1,134,595 |
| Purchases of works of art | **89,503** | 1,336 |
| **Total Expenses** | **$7,302,774** | **$8,244,594** |
| Net surplus (deficit) from operations | **$114,751** | ($448,106) |
| Restricted surplus, beginning of year | **500,000** | 500,000 |
| Unrestricted net surplus, beginning of year | **509,018** | 957,124 |
| **Net surplus, end of year** | **$1,123,769** | **$1,009,018** |



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Ontario

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